

# The Musical World.

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VOL. 34.—No 50.

SATURDAY, DECEMBER 13, 1856.

PRICE 4d.  
STAMPED 5d.

**HER MAJESTY'S THEATRE.—JULLIEN'S CONCERTS.—LAST NIGHT BUT FIVE.**—Engagement of MISS DOLBY, MISS ARABELLA GODDARD, and M. SAINTON.—Thirty-second time of the new grand French Quadrille.—Programme for Monday, December 15th, 1856. To commence at Eight o'clock. Part I. Overture—"Oberon," Weber. Quadrille—from Verdi's opera, "Ernani." Jullien. Symphony—"Scherzo vivace" from the No. 4 Symphony, known as the "Scotch Symphony," Mendelssohn, (received with great applause on the two Mendelssohn Nights). Solo—Cornet—"The river and the star," Angelina, composed expressly for and performed by Herr König, (his last appearance but one this season). Polka—"Minnie Polka," Jullien. Song, MISS DOLBY. Valse—"Adieu," Jullien (first time this season), composed by M. Jullien before his departure for America. Concerto in G minor—Pianoforte—MISS ARABELLA GODDARD, Mendelssohn. The French Quadrille, Jullien, with variations by MM. Pratten, De Folly, De Yong, Collinet, Lavigne, Lazarus, and König. Finaie—"Partant pour la Syrie," "Vive l'Empereur."

Part II. Opera—Grand Operatic Selection from Verdi's Opera LA TRAVIATA. Song—MISS DOLBY. Polka—"My Mary Ann," Jullien. Miserere, from Verdi's Opera IL TROVATORE, with Solos by MM. Lavigne, Hughes, and König. Solo—Pianoforte, MISS GODDARD. Solo—Flute, Pratten, Mr. Pratten. Galop—"Etna," D'Albert.

To commence at Eight o'clock.

Prices of Admission:—Promenade, 1s.; Balcony, 2s. 6d.; Private Boxes, 10s. 6d.; £1 1s., and upwards. Private Boxes to be secured of Mr. Nugent, at the Box Office of the Theatre; at all the principal Libraries and Music Sellers; and at Jullien and Co's, 214, Regent-street.

**HER MAJESTY'S THEATRE.—M. JULLIEN'S ANNUAL BAL MASQUE.** Monday, December 22, 1856.—M. Jullien has the honour to announce that his grand annual Bal Masqué will, this year, take place at Her Majesty's Theatre, on Monday, December 22nd. Under ordinary circumstances, M. Jullien would have felt that the patronage hitherto bestowed on his annual entertainment, and the general satisfaction evinced on every occasion, rendered it unnecessary for him to add one word to the mere announcement of the ball. A recent event, however, makes it imperative on him to draw the attention of his kind patrons to the fact, that after seventeen years of constant labour and care, he has succeeded in transforming the trivial entertainment, formerly known as the "Masquerade," into the magnificent fête of the Bal Masqué; and in placing it on a level with those given in the largest establishments of Europe: at the Académie Impériale of Paris, the Imperial Theatres of St. Petersburg and Vienna, and the Theatre Royal of Berlin; fêtes which the sovereigns of those capitals do not disdain to honour with their presence. Having thus raised the character of these entertainments, M. Jullien is satisfied that the public will not hold him responsible for the ill-directed efforts of plagiarists and imitators. M. Jullien's Bal Masqué will be given this year with the same splendour as before, and will take place at Her Majesty's Theatre; an establishment already famous for the magnificent balls which have, under the most distinguished patronage, been given within its walls. M. Jullien feels confident that this, his Seventeenth Bal Masqué in England, will, for brilliancy and splendour, have never been excelled. The orchestra will comprise one hundred and ten musicians. Principal cornets à pistons, Herr König and M. Duhem. Conductor, M. Jullien. The newest and most fashionable music will be played, including several new Polkas, Waltzes, and Quadrilles, composed expressly by M. Jullien for his concerts, and for this occasion. The dances will be regulated by fourteen Maitres des Cérémonies, whose arrangements will be strictly carried out. No one will be admitted except in Evening Dress or Fancy Costume. The whole theatre will be ornamented by a new and superb decoration. Mr. Nathan, of Castle-street, Leicester-square, has been appointed Costumier to the Ball. Tickets for the Ball, 10s. 6d. The prices of admission for spectators (for whom the audience portion of the theatre will be set apart), will be—Dress Circle, 5s.; Gallery Stalls, 2s. 6d.; Private Boxes from £3 3s., and upwards. Persons taking Private Boxes will have the privilege of passing to and from the Ball-room without extra charge. Tickets for the Ball, Places, and Private Boxes, may be secured at the Box-office of Her Majesty's Theatre; of the principal librarians and music-sellers; and at Messrs. Jullien and Co's, 214, Regent-street. The doors will be opened at half-past Nine, and the dancing commence at half-past Ten. Refreshments will be supplied during the evening, and at One o'clock the supper will be served.

**LONDON SACRED HARMONIC SOCIETY, EXETER HALL.**—On the MONDAY before Christmas Day, December 22nd, Händel's MESSIAH. Principal vocalists—Mrs. Sunderland (the renowned Yorkshire soprano), Miss S. Gilbert, the Misses Wells, Mr. G. Perren, and Mr. Lawler. Leader—Mr. H. Blagrove. Organist—Mr. Jolley. Conductor—Mr. Surman, (founder of the Exeter Hall oratorios). The subscription to the Society is One or Two Guineas per annum. Three tickets for this oratorio: single tickets, western area, 1s.; area, or western gallery, 2s.; reserved seats, in rows, 3s.; central numbered seats, 5s. each. The purchasers of tickets on or before Saturday the 20th inst., may obtain a copy of the "Messiah" complete for One Shilling. On Thursday, the 1st of January, 1857, will be published No. I. of Surman's Exeter Hall Handbook edition of Händel's "Messiah," to be complete in Twelve Monthly Numbers at One Penny each. Office, No. 9, Exeter Hall.

**MR. HENRY LESLIE'S CHOIR.**—First Concert, Dec. 18, Hanover-square Rooms, half-past 8. Tickets 5s., 2s. 6d., and 1s., Addis-on, Hollier, and Lucas, 210, Regent-street.—STANLEY LUCAS, Hon. Sec.

**ST. MARTIN'S HALL.**—The New Organ, built for St. Wells Cathedral by Mr. Henry Willis, will be opened by Mr. Best, organist of St. George's Hall, Liverpool, with two grand performances, on Friday evening, Dec. 19th, at eight, and on Saturday morning, Dec. 20th, at two o'clock.

**MADAME OURY'S FIRST SÉANCE MUSICALE** will take place on Monday, December 22, at her residence, 33, Argyll-street, at 3 o'clock. Madame Oury will be assisted by several eminent artists. Tickets, Half-a-Guinea each, to be had at Madame Oury's residence; Cramer and Co's, Regent-street; and at Boosey and Son's, 28, Holles-street, Oxford-street.

**MISS DOLBY** begs to announce that her **LAST SOIREE MUSICALE** will take place at her residence, 2, Hyde-street, Manchester-square, on Tuesday next the 16th December, to commence at eight o'clock precisely, when she will be assisted by Miss Amy Dolby, Herr Fauer, Herr Deichmann, Mr. Lazarus, Mr. Harold Thomas, and the following members of the Vocal Union:—Miss Marian Moss, Mr. Foster, Mr. Wilby Cooper, Mr. Montem Smith, and Mr. Thomas. Tickets, Half-a-Guinea each, may be had of Messrs. Cramer, Beale, and Co., 201, Regent-street; Messrs. Addison and Co., 210, Regent-street; Messrs. Leader and Cook, New Bond-street; and of Miss Dolby, at her residence.

**ORCHESTRAL UNION.**—Conductor, Mr. ALFRED MELLOR.—For terms, in town or country, apply to Mr. W. Woolgar, Secretary, The Vale, King's-road, Chelsea. This Celebrated Orchestra has just returned to London, after a most successful provincial tour of fourteen weeks.

**MISS LOUISA VINNING** begs to announce that she has returned to town from a tour with the Orchestral Union. Communications respecting engagements to be addressed to Miss Louisa Vinning, care of Boosey and Sons, Holles-street.

**FREEMASONS' HALL, GREAT QUEEN-STREET.** Mr. GEORGE GENGE respectfully announces that his annual CONCERT AND BALL will take place on TUESDAY Evening, January 13, 1857. Principal Vocalists:—Madame Zatllo, Miss Wells, Miss J. Wells, Miss Brougham, Miss E. Brougham, Mrs. T. Distin, Miss Poole, Master Council, Master Fitzgibbon, Mr. Kenny, Mr. Holmes, Mr. W. Fickling, Mr. Ransford, Mr. H. Percy, Mr. Bartleman, Mr. F. Young, Mr. T. E. Williams, Mr. Morgan, Mr. Smythson, Mr. Shoubridge, Mr. George Perren, Mr. George Genge. Solo, Grand Pianoforte, Mr. J. G. Calcott. Solo Concertina, Mr. George Case. Conductor, Mr. J. G. Calcott. PROGRAMME OF THE CONCERT.—Glee, "Come o'er the brook," Sir H. R. Bishop. Duet—The Misses Wells, "From our merry Swiss home," Glover. Ballad—Mr. George Genge, "Free as the air," Blawett. Song—Miss Wells, "Thro' meadows green," Hass. New Song—Mr. Ransford, "My old friend, John," Land. New Serenade—Mr. G. Perren, "Good-night, beloved," Balfé. Ballad—Mrs. Theodore Distin, "What will you do, love," Lover. Air—Madame Zatllo, "Do not mingle," Donizetti. Scotch Song—Miss Poole, "Huntingtower," Scotch Air. Fantasia—J. G. Calcott, Grand Pianoforte, on airs from "L'Étoile du Nord." Kuicé Ballad—Miss Wells, "I saw thee weep," M. B. Mercst. Glee, "The gipsies' tent," T. Cooke. Duet—Miss Wells and Mr. George Perren, "The sailor sighs," Balfé. Song—Mr. Henry Percy, "The first kiss," Balfé. Solo, Concertina—Mr. George Case, Case. Ballad—Mr. Young, "Sweet Mary of the vale," W. Ransford. Duet—The Misses Brougham, "Trust her not," Balfé. Finaie—All the Voices, "The chough and crow," Sir H. Bishop. There will be an interval of ten minutes between the Concert and Ball.

PROGRAMME OF THE DANCES.—1—Quadrille (Traviata), Laurent. 2—Valse (Fenella), Tinney. 3—Quadrille (Cité Bals des Amis), Adams. 4—Polka (Forest Flower), G. Genge. 5—Lancers (original), Hart. 6—Schottische (Pearl of Kent), T. Browne. 7—Quadrille, (Chasse), La Motte. 8—Valse (Polonia), Bosisio. 9—Caledonians (original), Gow. 10—Valse (Pari), D'Albert. (Supra.) 11—Quadrille (Bonny Dundee), D'Albert. 12—Polka (Plante Harmonica), Adams. 13—Spanish Dance (twelfth selection), Adams. 14—Valse Redowa and Polka (Lucenia, Dover Express), T. Browne, Marriott. 15—Quadrille (My Mary Ann), Marriott. 16—Valse (Imperial), Adams. 17—Polka (Bibay), J. G. Calcott. 18—Quadrille (Lucrezia Borgia), D'Albert. 19—Galop (Crescendo), Bosisio. M.C., Mr. Frampton. Adams's Celebrated Band.

Tickets Five Shillings each. May be obtained at the Freemasons' Tavern; Messrs. Duff and Hodgson, Oxford-street; Turner, Poultry; May, Holborn; Messrs. Bates and Co., Ludgate-hill; and of Mr. Genge, St. Mary's-terrace, Walworth-road.

The Concert will commence at Nine o'clock; the Ball at Half-past Ten. Supper provided at One.

**REUNION DES ARTS.—THE TWO LAST SOIRÉES**  
MUSICALES of this season will take place on December 17 and 31. The season 1857 will commence in February, and new subscribers for 1857 will have admission to the two last soirées of this season. Annual rate of subscription tickets: Single, £3 3s.; double, £4 14s. 6d.; and every additional member of a family, £1 1s. 6d. each: to be had, with prospectuses, of Cramer and Co., Boosey and Sons, and at 76, Harley-street. CHARLES GOFFRIE.

**MRS. CLARE HEPWORTH.**—Communications to be addressed to 34, Manchester-street, Manchester-square.

**MISS LIZZY HARRIS (CONTRALTO).**—Communications respecting engagements to be addressed to W. Williams, 221, Tottenham-court-road.

**MR. MILLARD (TENORE).**—Communications respecting engagements, &c., may be left either at his residence, No. 189, Regent-street, or at Julien's Music Store.

**AS ORGANIST.**—A Young Man aged Twenty-two wishes for a re-engagement as Organist, in a church. Has had six years' experience. Can be highly recommended. Address A. B., 25, Norton-street, Portland-place, London.

**NOTICE.**—The List of Subscribers to DR. MARK'S highly approved work on Musical Education, entitled "THE MUSICIAN," will close on the 15th of December next—after which date, all copies ordered will be issued to the subscribers, and the price raised to 25s. to non-subscribers. The charge to subscribers now is One Guinea. Ladies and gentlemen who wish to subscribe to this highly useful, valuable, and indispensable work, will please to send their names and addresses directed to Dr. MARK, care of Messrs. Boosey and Sons, 28, Holles-street, London; to Messrs. Wood and Co., Waterloo-place, Edinburgh, sole agents for Scotland; and to the agents of the different towns and cities in England which Dr. Mark has visited.

**BOROUGH OF LEEDS.**—Wanted, by the Council of the Borough of Leeds, Plans, Elevations, Specifications, and Sections, for an Organ, to be erected in the Town Hall for this Borough, and an Estimate of Cost, not exceeding £4,000, exclusive of the case, with a full set of detail drawings, necessary and sufficient for letting the work by contract. A sum of £150 will be awarded for the best set of plans. The Council will not be bound to employ the party whose plans obtain the prize; and the plans, elevations, specifications, and sections, for which the prize is awarded, shall become the property of the Council. Lithographed plans of the large hall may be obtained on application at the Town Clerk's office. Plans in cypher, accompanied by sealed envelope, containing the proper name and address, to be sent to the Town Clerk's Office, on or before the Thirty-first day of January next, addressed to "The Chairman of the Town Hall Committee.—Plans for Organ." By order, JOHN A. IKIN, Town Clerk.

Leeds, 5th December, 1856.

**PIANOFORTES.**—Allison and Allison have the best description, in rosewood, from 26 guineas,—75, Dean-street, Soho.

**THE PATENT DUET CONCERTINA.**—£1 11s. 6d. to £2 2s., with mahogany box. This fashionable instrument consists of two distinct parts, each having certain unison notes, enabling a single performer (without difficulty) to play duets or melodies with an insulated tenor accompaniment. With beautiful tone, it is admirably suited to the voice, and combines results hitherto unobtainable. Tutor and seven books of airs, each 2s. Inventors, Wheatstone and Co., Patentees of the Concertinas as used by the most celebrated performers at the public concerts, 29, Conduit-street, Regent-street, London.

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**ONE HUNDRED MELODIES FOR THE CONCERTINA.**

Arranged and Fingered by GEORGE CASE. In One Book, price THREE SHILLINGS. *Adeste Fideles*—Twere vain to tell thee—While this heart its joy revealing—The blue bells of Scotland—La ci darem la mano—Mira, O Norma—Si fino all'ore—The legacy—Austrian hymn—Still so gently—Aurora waits—Off in the still night—Di pescatore ignobile—Son vergin vezzosa—Il segreto—Annie Laurie—Deutsche Lust waltz—Cease your funning—Gentil Housard—Tyrolean, "Fils du Régiment"—Rataplan—Com' e gentil—Les yeux bleus—Ashton si Waltz, "Lucresia"—Coming through the rye—Non più mesta—Auld Robin Gray—Guarrucha—Lais z mol Palmer—Stoni la tramba—Maid, those bright eyes—Rule Britannia—L'amo, ah l'amo—Finale, "Il Barbiero"—Verrano a te sul auro—Aria from "Lucia"—Sul campo della gloria—O! divin Agnese—Ab! consolarmi—O! luce di quest'—On yonder rock reclining—Auld lang syne—Hark, the vesper hymn, &c.—Di geloso amor—Il balen del suo sorriso—Miscerere—Ab! che la morte—Si la stanchezza—Kate Kearney—Tyrolean air—Rosa May—Tyrolean, "Guillaume Tell"—Pura, siccome—O! rendetta—Parigi, o cara—Trono e corona—God save the Queen.

BOOSEY AND SONS, 24 and 28, Holles-street.

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H. D. DAVENPORT, Secretary.

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Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the general Cash Account and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The Friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.

## MUSICAL DIRECTORY, 1857. — Price 1s. 6d., by post, 1s. 8d.

CONTENTS:

1. A useful Almanac, with Musical Data.
2. A List of Musical Societies throughout the United Kingdom.
3. The Musical Doings of the past year.
4. Names of Professors, Music-sellers, and Musical Instrument Manufacturers throughout the Kingdom, with their Addresses, &c.
5. Complete List of Music published throughout the Kingdom between Dec. 1 and Nov. 30, 1856.

The whole forming a most complete work of reference, invaluable to the amateur, professor, and music-seller.

LONDON: RUDALL, ROSE, CARTE, AND CO., 100, New Bond-street, and 20, Charing-cross.

## THE EMMELINE MAZURKA, composed by C. M. Second edition, price 2s.

"Simple, yet graceful—easy to execute, yet brilliant—this unpretending dance-piece is likely to meet with a host of admirers among the fair sex, whose delicate fingers it is calculated to exercise gently, without at all puzzling their understandings. There are three *movés*, all taking, and all strictly in the rhythm of the mazurka."—*Musical World*.

BOOSEY & SONS' Musical Library, 28, Holles-street.

**CHRISTMAS ALES.**—The celebrated "BRIGHTON TIPPER" ALES, old and mild, in 9 and 18 gallon casks. Also, HALLETT and ABBEY'S well-known Family, Pale, and Mild Ales, at 12d. and 16d. per gallon.—N.B. EXTRA STOUT, in 9-gallon casks, at 16d. per gallon.—Bottled India Pale Ale at 4s. 6d. per dozen quarts; 2s. 9d. per dozen pints. Ditto Extra Stout at 4s. 6d. per dozen quarts; 2s. 9d. per dozen pints.—To be seen and sampled at Hallett and Abbey's Brighton Ale Stores, Hungerford-market.

## HOLLOWAY'S PILLS.—PARAGON REMEDY.—

Charles Robertson, Brighton, gratefully informs Professor Holloway he was afflicted for nine years with asthma, several physicians pronounced his case hopeless, and being a private in the Royal Marines, he received his discharge and returned to his native place; the difficulty in breathing, and that choking sensation so peculiar to the complaint, compelled him to rest by night in an easy chair. When every hope and every remedy had failed, by the aid of this inestimable medicine, he was restored to perfect health. Sold by all Medicine Vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London; and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

## ASTHMA. — ANOTHER CURE OF 39 YEARS' ASTHMA, by

DR. LOCOCK'S PULMONIC WAFERS.

"17, Church-lane, Hull.

"SIR,—I have suffered more than I can describe from the effects of an asthma, which has for years rendered my days irksome, and my nights sleepless. It was brought on by cold while accompanying the retreat of Sir John Moore. I have had the ablest advice, but nothing has given me one-tenth part of the benefit which Dr. Locock's Wafers have, etc.—Water Errington, late Grenadier Guards. (Witness, Mr. J. C. Reinhardt, druggist, Market-place, Hull.)"

DR. LOCOCK'S PULMONIC WAFERS give instant relief and a rapid cure of asthma, coughs, and all disorders of the breath and lungs.

TO SINGERS AND PUBLIC SPEAKERS they are invaluable for clearing and strengthening the voice: they have a pleasant taste. Price 1s. 1d., 2s. 9d., and 11s. Sold by all Medicine vendors.



## ORGAN.

## THE CHAPEL OF LINCOLN'S INN.

LINCOLN'S INN, though the more aristocratic, if not the wealthier corporation of the two, has never made any attempt to rival the celebrity acquired by the Temple for the musical services of its church. Circumstances, to be sure, quite out of the control of anybody now-a-days, run all in favour of the latter. Lincoln's Inn Chapel, for example, has no sort of pretension to vie with the famous and beautiful church of the Templars. It is small, and, as modern Gothic architects would esteem it, mean in character. Its one solitary title to attention is, perhaps, that it is the work of Inigo Jones. Inigo, however, like a much greater man—Sir Christopher Wren—never could make anything of Gothic architecture. He disliked the style, and therefore did not trouble himself to comprehend, much less to master, its beauties. When, as in this instance, obliged to adopt it, he went to his work unwillingly, and, of course, came out of it clumsily. At Lincoln's Inn he has produced an apartment, rather than a church or chapel, having too little length and height, compared with its breadth, for proportional beauty, while its decoration displays none of the fancy and feeling for which his works in the classic style are remarkable. There is a large perpendicular window at each end, not distinguished by any beauty of design, and the ceiling, groined in plaster, is destitute both of style and character. The faults of proportion are, we hear, likely, ere long, to be remedied;—the benchers, it seems, having determined to pull down some houses which abut on the west-end of the chapel,—thus securing an addition of about thirty feet to its length; and this, with the aid of modern architectural skill for reconstruction, will doubtless give this great corporation a church more in keeping with those products of wealth and taste with which its Inn has recently been adorned.

Pending, however, the cession of leases and other things necessary for the contemplated improvements in the chapel, it became, some time since, apparent that much might be done towards bettering the musical part of the service performed in it, and the first thing found to be wanting was a new organ. The old instrument—by Flight and Robson, and not in their best manner—had become all but useless. Not so much was it old in years as completely out of date in style and capability. The commission for the new organ was placed in the hands of the Messrs. Hill, and in the work, recently completed, they have added another to their long list of merited triumphs, by producing one of the most beautiful instruments of its class we have anywhere seen.

The following is a list of its registers:—

## GREAT ORGAN (Compass OC to F).

Double diapason and bourdon, 16 feet.	Wald Flute, 4 feet.
Open diapason, 8 feet.	Twelfth, 3 feet.
Viol da gamba, 8 feet.	Fifteenth, 2 feet.
Stopped diapason, 8 feet.	Sesquialtera, 3 ranks.
Principal, 4 feet.	Trumpet, 8 feet.

## SWELL ORGAN (Same compass).

Double diapason, 16 feet.	Sesquialtera, 3 ranks.
Open diapason, 8 feet.	Cornocean, 8 feet.
Stopped diapason, 8 feet.	Oboe, 8 feet.
Principal, 4 feet.	Vox humana, 8 feet.
Fifteenth, 2 feet.	

## CHOIR ORGAN (Same compass).

Dulcians, 8 feet.	Suabe flute, 4 feet.
Salcional, 8 feet.	Piccolo, 2 feet.
Stopped diapason, 8 feet.	Cremona, 8 feet.
Gemshorn, 4 feet.	

## PEDAL ORGAN (CCC to F).

Double open, 16 feet.	Octave, 8 feet.
Violon, 16 feet.	

Couplers:—Swell to great, swell to pedal, great to pedal, and choir to pedal. Six composition pedals, and tremulant to swell.

This is, obviously, anything but a large organ, yet, both in size and quality, it is all that the building requires, or perhaps even would bear. Its design, moreover, does not exhibit any

striking novelty, and yet, considering the limits of space and use, we do not see anything in which it could be improved. Nothing is omitted which the organist of the church service can possibly need, while enough of variety and effect is secured to satisfy most of the wants of the solo performer.

The voicing of the great organ is absolutely of first-rate quality. Small as is this manual in its contents, it still has that peculiar effect of *grandeur* which is a distinguishing characteristic of Hill's work. In most organs merely "up to sesquialtera and trumpet"—to use the vernacular—the performer is annoyed with either a tame, "mixing" inanity, or a fussy, squalling attempt at importance. Here, however, he finds breadth and dignity of tone, without any noticeable forcing of individual registers to obtain it. In playing on this organ he experiences, in short, much of that peculiar satisfaction derived from the sound of a large instrument in a large space; and though some of the effect is probably due to the acoustic properties of the chapel, by far the larger part is undoubtedly attributable to the scales and style of finishing employed by these builders. That there is no sacrifice of individual qualities may be at once tested by trying the principal members of the flue-work—say, from the 16 to the 4 feet. These, either separately or combined, will be found to possess the mellowness so much praised in the old builders, and, united to this, considerably more breadth and vigour of tone than they have generally bequeathed to us. The *viol da Gamba*, in this manual, merits special mention. It is somewhat reedy in quality, but its chief peculiarity is the slight "chip" on every note to which it is finished; and this, though, doubtless, a sin in the ears of the tone-purists, has, nevertheless, in the way of variety, a very charming effect. With much judgment, as we think, Mr. Hill has, in this instance, considerably reduced the scale he employs for the unison reeds of his large great organs. The *Trumpet* here is of fine quality, and abundantly powerful for its situation.

The flue-work of the swell is beautiful throughout, and the scale of the large reed—a *cornocean* of charming quality—is wisely proportioned to the select neighbourhood in which it is placed. The *vox humana* of this manual is a great improvement on the stop of the same name in the Panopticon organ. It is modelled more after the style of the *voix humaine* of Cavallée, though we cannot justly pronounce it equal to the best specimens of that admirable builder—certainly not to that marvellous stop in the organ of the Madeleine, as yet unrivalled in the world, and a pattern for the imitation of the *organiers* of every country. Strange to say, the Lincoln's Inn *vox humana* is, in one sense, *too good*;—it is somewhat too round in quality. It is difficult to induce the English finisher to believe how extremely thin and *wailing* the tone of this stop should appear on his voicing-machine, in order that its true effect may be imparted by distance and the enclosure of the swell-box. But all in good time, however. Such intelligent and pains-taking artists as the Messrs. Hill are not likely to leave much untuned that stands between them and attainable perfection.

The most uncommon portion of the whole instrument is, perhaps, the choir organ, and unexceptionably lovely it is. The introduction, in so limited a manual, of two small-scaled open unison stops—the *salcional* and *dulciana*—is unusual and highly satisfactory. They differ in size and character, and are deliciously voiced; while each adds to the other an amount of *body* scarcely to be expected from the delicacy of either singly. The *stopped diapason*, also, scaled according to the extremely small dimensions generally used in Germany, is a very successful novelty here. The tone of this stop has a certain *sprightliness* of character not to be got from the large scales favoured in this country; while in combination it imparts a weight to the general mass apparently quite disproportioned to its individual force. When to these unison stops are added, the *gemshorn*, *Suabe flute*, and *piccolo*, a combination of such mingled suavity and power is obtained as—while it surprises the player who sees at his side the little "box of whistles" from whence it proceeds—must greatly recommend (for ordinary situations, at least) the use of small scales when under masterly handling.

A remarkable feature of the pedal organ is the discarding of the usual 16 feet *bourdon* in favour of a second open register o

the same pitch. This—the *violin*—is of very small scale (the CCC is only 6 inches in the mouth), and its tone, though light, is crisp and true, and admirably adapted to support the more delicate combinations of the instrument.

We gladly record that, for this occasion—and not “for this occasion only” let us hope—Messrs. Hill have put aside that nauseous abomination and reproach to English organ-builders in general, “antimony metal,” and have made the Lincoln’s-inn pipes of the old-fashioned compound of tin and lead, mingled in pretty nearly the old-fashioned proportions. Of the vast superiority of the latter material, there cannot be the slightest doubt; and what is now needed is an *accurate* computation of the amount of increased cost of the true, over that of the base metal—taking note, of course, of the greatly inferior specific gravity of the former—that is likely to interfere with its general re-adoption, and the permanent banishment of the rotten and poisonous mixture that has so long usurped its place.

The general excellence of Messrs. Hill’s mechanism and workmanship is notorious. In the Lincoln’s-inn organ they have kept to their traditions in this respect; everything, from first to last, is admirably planned and executed. In order not to obscure the west window, a disposition similar to that at Westminster Abbey has been adopted. The instrument is divided:—the great organ stands on one side, and the swell and pedal organs on the other, while the choir organ, in a case of its own, occupies a central position in front of the gallery, and immediately behind it is the *console* at which the performer is seated. The great and swell manuals are thus placed at a considerable distance from their respective sound-boards, but the touch is, nevertheless, extremely prompt and agreeable. The pneumatic apparatus is applied to the draw-stop movement throughout (except, by the way, to the choir organ), and does its duty to perfection. There is about the key-boards and all their accompaniments that air of elegance and completeness which Messrs. Hill always think it worth while to secure. The satisfaction to the eye in all this, however, is the least part of the matter; for by reason of the excellent arrangements observed with regard to heights, distances, etc., the performer is at once placed in the easiest possible relation to his instrument and all it contains. In consequence of want of space within the cases of the organ, the main bellows is placed on the gallery floor immediately beneath the window. Except to the pedal organ, no wind is supplied *directly* from this source to any part of the instrument. There are minor reservoirs in close proximity to the several sound-boards they supply, and these, in turn, are continuously fed by the main apparatus on which the blower exerts his strength, so that it is out of the power of that important, but not always too intelligent, functionary, to disturb the steady pressure of air allotted to the pipes. The main bellows itself is, moreover, a curiosity in its way. It is no less than sixteen feet in length by a breadth of only three feet. With these unusual proportions, equally unusual precautions were necessary to insure steadiness and parallelism of “rise,” and the means adopted for the purpose are mechanically accurate, and operate with all desirable precision. The blowing movement, also, is worth inspection. It is firm, simple, ingenious, acts without any avoidable friction, and is wholly blameless of the multiplicity of joints and crossed planes of motion which so offend the mechanic’s eye in ninety per cent. of the organs he happens to examine.

In allotting an unusual amount of space to the description of an instrument of merely ordinary dimensions, we have but yielded a just tribute to the great skill and care manifestly bestowed by its builders on every detail of its construction; and, in conclusion, we notify our organ-loving readers that a visit to Lincoln’s Inn Chapel will be found abundantly to justify our encomiums, as well as amply to recompense their trouble.

**ST. MARTIN’S HALL.**—The new organ, built for Wells Cathedral, by Mr. Henry Willis, will be opened by Mr. Best, organist of St. George’s Hall, Liverpool, with two grand performances on Friday evening, December 19th, at eight, and on Saturday morning, December 20th, at two o’clock.

## A NEW BACHELOR AT CAMBRIDGE.

(From a Correspondent),

WEDNESDAY last was the day fixed upon for the performance in the chapel of Corpus Christi College, Cambridge, of the exercise written by Mr. Edward Bunnett, to qualify himself for taking the degree of Bachelor of Music. Before I proceed to the description of the performance, a short account of the work itself may not be unacceptable.

The first movement of the Anthem, which is taken from the 1st and 15th verses of the 42nd Psalm, is arranged as a trio for treble voices in the key of A major, 6-8 time, and is opened by a short symphony, which is of a flowing, peaceful, and pastoral character. After a few bars the melody, which is afterwards given to the voices, is taken up by the flutes and oboes, and the accompaniment is enriched by the clarinets and bassoons being added to the score. The trio is led off by the third treble; the melody well expresses the passionate longing sentiment of the words; the three voices are very gracefully combined, and the flowing, elegant accompaniment, which supports, but never overpowers, the voices, seems to describe the refreshing murmur of the cooling stream.

After a short recitative for the soprano, the words, “O put thy trust in God,” etc. are arranged as a quartet—still for the treble voices only. This movement is in the same key as the preceding, but in common time. The subject is very spirited; the first treble leads, and is followed at intervals of half a bar by the other voices in succession. Except for a few bars towards the close, the quartet has no instrumental accompaniment, but has a short, cheerful symphony at the end. This movement is afterwards repeated by the whole treble chorus.

A solo for the tenor voice in D minor, 3-2 time, succeeds. The words are taken from Psalm lxix. v. 17, “Hear me, O Lord.” The accompaniment is arranged for the stringed instruments, clarinet, and bassoon. The melody of the air is very beautiful, and is well adapted to the pathetic and penitential character of the words—especially so is the passage, “Turn Thee unto me, O Lord, for I am in trouble.” A short symphony connects this song with a quartet in F major, 3-2 time. The words are taken from Psalm xc. v. 15, “Comfort us again.” The subject is more cheerful than the preceding solo, and is very nicely distributed amongst the various voices—in many places they are left without accompaniment—and where the instruments are employed they are used with great delicacy.

The next movement is a duet for tenor and bass in A major, 3-2 time—the words are from Psalm xxx. v. 1, “I will magnify Thee, O Lord.” The melody is of a bold and majestic character, befitting the manly and cheerful sentiment of the text. The duet leads into a chorus in eight parts, in the same time and key. The words are from the fourth verse of the same psalm—“Sing praises unto the Lord.” At first all the voices move together, but presently a short passage is introduced in a fugal style, led off by the first trebles. A duet is then again given to the tenor and bass voices, on the words, “O ye saints of His, give thanks unto Him for a remembrance of His holiness.” The chorus again join in, this time with a rather more elaborate accompaniment. The movement is concluded by another duet for the tenor and bass. The alternate employment of the chorus and the duet has a fine antiphonal effect.

The concluding chorus of the Anthem (in A major, common time) is taken from Psalm xxx. v. 13, “Therefore shall every good man sing of Thy praise without ceasing.” In compliance with the old University statute, which requires that part of the exercise, or “Canticum,” for the bachelor’s degree should be written in five parts, this chorus is so constructed. The two passages which open it are first sung as a solo by the soprano, and are responded to by the whole chorus, the voices moving together in full harmony, and accompanied by the whole orchestra. A very vigorous subject, on the words “O God, we will give thanks for evermore,” is then led off as a fugue by the basses, and is taken up by the other voices in succession; after this has been duly worked up, another subject is led off by the first trebles. To describe how these subjects are treated by “inversion,” by “augmentation,” and the various points of



"imitation," &c., would take up far more space than I have at my disposal. Suffice it to say, that while they are treated in strict compliance with the laws of fugue and counterpoint, the composer has succeeded in making these passages interesting and effective as well as correct. The chorus is concluded by a return to the opening subject, the accompaniment being arranged in a more florid manner.

Throughout the work Mr. Bunnett has shewn himself not only a correct but an elegant composer, and one who has the courage to think for himself; this is the more commendable in one so young, and who is also (to use the happy expression applied by a modern critic to another composer) "bathed in other master's ideas from January to December." Indeed it has often been a matter of great surprise to me, that those persons, the whole of whose time is passed in interpreting and teaching the works of others, should have a single original idea left them. It is true that in some portions of the exercise, especially in the first trio, Mr. Bunnett has shewn that he has studied, and has felt the bewitching influence of the works of Mendelssohn; not that there is the least approach to a servile imitation of that composer; it is only the just and legitimate influence which the example of so great a master may well have over a young writer. Another point deserving especial praise is the care which Mr. Bunnett has taken in writing for the voices, so as to avoid straining or otherwise injuring them—a point which many composers are apt to neglect.

We most sincerely congratulate Mr. Bunnett on the success of his work; at the same time we are quite sure he will not be content to rest on his oars; but while he pursues his professional studies, we hope will not neglect those other branches of literature, by the pursuit of which the mind is enlarged and the imagination refined. We hope also he will strive to avail himself of the opportunity which his position gives him of mixing with intellectual and refined society, and so prevent that warping of the mind, which an exclusively professional education is apt to cause.

We must also congratulate Dr. Buck on the success of his pupil, to whom he has been not only an active friend, but the only master who has instructed him in theory and composition.

We have devoted so much space to the description of the Anthem, that we must be brief in our account of the performance. As Mr. Bunnett is a member of the College of Corpus Christi, the exercise was performed there. The chapel has the advantage of possessing a very good organ built by Mr. Flight. The choir was formed by ten boys and Messrs. Atkinson and Mann of Norwich Cathedral, assisted by some of the gentlemen of the college chapels. Professor Bennett conducted, and the composer (as it was not possible to provide a band) played the accompaniment on the organ. The first trio was sung by Masters Mann, Smith, and Baldwin. These lads (whose voices are so well balanced) sang with the greatest purity of style, and with far more power than could have been expected from such very young children. They also, with Master Edwards, sang the quartet, "O put thy trust in God," with much spirit. It would, however, have been more effective, could more boys have taken part in the repetition of this movement by the treble chorus—the solo boys had given it with so much energy, and so great a volume of sound, that the whole ten seemed to have hardly more effect than the simple quartet. Mr. Mann sang his solo with much chasteness, and sweetness of style. If he were always to take as much pains as he did on this occasion, he might reach a very high point in his profession; we must, however, protest against the way in which he pronounces the word "kind"—we are quite sure he did not learn the affected pronunciation he gives this word in Norwich cathedral; it was the only point which marred his otherwise perfect execution. Mr. Atkinson's massive voice told well in the quartet and duet—if he would but study to obtain more refinement of style, he would be excelled by but few of our English singers. The unison passage in the chorus, "Sing praises unto the Lord," had a very fine effect. The two arduous unaccompanied solos, which open the concluding chorus, were finely delivered, one by Master Mann, the other by Master Smith. The style of these boys is so much alike that many persons thought only one boy sang both the solos. The organ-part was played by

Mr. Bunnett, with very good taste, and he showed much judgment in the combination of the various stops. We were much gratified by hearing Professor Bennett speak in very high terms of the exercise; he especially noticed the beautiful flow of melody throughout the various movements.

The chapel was filled by a large and influential audience, who seemed much pleased with the performance.

[It must be understood that we are not answerable for any of the opinions expressed in the foregoing.—Ed. M. W.]

**HAREWOOD.**—On Thursday evening, the 4th inst., the Rev. Richard Newlove, Vicar of Thorner, delivered a lecture on Music, in the school-room, assisted by the Rev. Mr. Bushnell, the Rev. Mr. Metcalf, and the Harewood Choral Society. Mr. Whitley presided at the pianoforte.

**LEEDS.**—The ninth cheap concert of the Leeds Recreation Society took place on Saturday last, the 6th instant. The artists were Miss Ransford, Miss Lascelles, Mrs. Winn, and Mr. Henry Blagrove. Mr. Spark conducted.

**HOLMFIRTH.**—Dr. Mark and his juvenile band of musicians gave two entertainments in the Town Hall lately, under distinguished patronage. The company were delighted at the performance of the young minstrels.

**HALIFAX.**—On Tuesday evening the Choral Society gave its 208th performance to a crowded audience. The first part consisted of Mendelssohn's 114th Psalm (which he dedicated to the Society), a short selection from *Elijah*, and his 95th Psalm. The second part included, among other things, Mozart's "Lord have mercy," and "Glory, praise, and adoration," and Himmel's fine chorus, "Hark! Death." Mrs. Sunderland sang "From mighty kings." The whole performance went off well. Mr. Frobisher conducted.

**WORCESTER.**—There is every prospect of the forthcoming meeting of "The Three Choirs" at Worcester, next year, being one of the most successful on record. The meeting has been fixed for the week commencing Tuesday, the 25th August, and the festival, as usual of late years, will extend over four days. This is a decided improvement on the old plan of holding the meetings in the first week of September, a period devoted by country gentlemen and others to field sports. It is gratifying to notice the cordial support accorded on all hands. Thirty noblemen and gentlemen of this and the adjoining counties have consented to accept the responsible office of stewards; the hon. secretary, Rev. R. Sarjeant, having received but one refusal to his applications. Engagements are proceeding satisfactorily, the stewards being determined to secure talent of the first order. The Rev. Canon Lewis will preach the sermon on the opening day. The subscriptions to the guarantee fund already amount to between £700 and £800. On the last occasion it was not necessary to make any call on this fund. The following is the list of stewards:—Right Hon. Earl of Abergavenny, Right Hon. Earl Beauchamp, Hon. and Rev. Thos. Coventry, Sir G. R. Phillips, Bart., Weston-house, Warwickshire; the Worshipful the Mayor, James Weaver, Esq.; Samuel Baker, Esq., Thorngrove; Joseph Bennitt, Esq., Ashwood-house, Dudley; W. Berkeley, Esq., Cotheridge-court; James Capel, Esq., Woodhall; Rev. J. D. Collis, Bromsgrove; H. W. Foley, Esq., Prestwood; W. O. Foster, Esq., Stourton Castle; Rev. H. J. Hastings, Martley; J. W. Isaac, Esq., Boughton-house; R. W. Johnson, Esq., The Laurels, Edgbaston; W. Laslett, Esq., M.P., Abberton-hall; Rev. Canon Lewis; John Parker, Esq., Woodside; P. H. Pepys, Esq., Chancellor of the Diocese; H. Pidcock, Esq., Oakfield; F. St. John, Esq., Henwick Grange; Henry S. Scobell, Esq., The Abbey, Pershore; Evelyn J. Shirley, Esq., Easington-park; Rev. W. S. Vale, Mathon-court; E. Vernon, Esq., Shrawley; T. B. Vernon, Esq., Hanbury-hall; Rev. L. Wheeler, Precentor of the Cathedral; E. V. Wheeler, Esq., Kyrewood-house; Edward Winnington, Esq., Shrubbery-house, Stanford; Robert Woodward, Esq., Arley-castle.

**WORCESTER.**—Miss Catherine Hayes' concert took place in the Music-hall on Monday, the 1st inst. Miss Hayes was assisted by Herr Ernst, Mr. G. A. Osborne, M. Pague, as instrumentalists, and Mr. Charles Braham and Miss Corelli, as vocalists.

## JESSONDA.\*

(Produced at the Kärnthnertheater on the 4th October).

WE may grant the music of this work most of the attributes usually regarded as constituting music deserving of commendation; we may, without fear of meeting with any opposition of importance, praise it alphabetically;† we may call it graceful, flowery, contrapuntal, German, feeling, correct in form, tasteful, harmonious, interesting, artistic, agreeable, melodious, neat, pleasing to the ear, picturesque, charming, lithe, sterling, unadulterated, intelligible, and tender, for it is all this, more or less. But what, as operatic music, it ought to be above all things—namely, *dramatic*, it is not in the most remote degree.

One single passage—the opening bars of Amazili's *arioso*, in the trio of the first act, where she begs Nadori to save her sister's life—possesses dramatic importance from being afterwards introduced, in Nadori's recitative, as a recollection; two bars of dramatic music, however, are clearly too little for a three-act opera.

In order that the reader may clearly understand the peculiar attributes of dramatic music, we must accurately distinguish the gradations between music that is dramatic, music that is characteristic, and music in keeping with the subject. Music is in keeping with the subject when it tallies, or, at least, does not clash with the general character of the scene, or with the situation taken as a whole. It is the lowest stage of the agreement between musical expression and poetic intention. Innumerable instances of it are to be found in every opera of any merit. Offences against the same most simple requirement are, however, no less frequent in most of the Italian rubbish, where, for instance, it is nothing uncommon for death-scenes to be coupled with motives of waltzes.

Music becomes characteristic when it closely follows every emotion of the personages of the drama; when it expresses every changing feeling; and when it is suited to the details as well as to the general tenour of the work.

In order, however, for music to become dramatic, it must not only be in keeping with the subject and characteristic, but it must have been rendered capable of representing definite ideas, and evoking definite conceptions; it must, consequently, be filled with poetic substance. No musical motive can, of itself and at first, be anything more than characteristic; but everything that is characteristic can, by the manner in which it is subsequently employed, become important, and, thereby, dramatic.

Instances of all these various kinds are contained in Spohr's work. The well-known duo in A flat, especially, between the lovers, Nadori and Amazili, is only music corresponding to the general purport of the subject; it is, in conformity with the general character of a love-scene, gentle and enthusiastic, with occasional flashes of passion, but the special characteristics of the various poetical phrases incident to the many-changing feelings in it are not taken into consideration.

More special character is to be found in the air of despair sung by Tristan, whose rhapsodical visions, occasioned by his excited state of mind, are expressed by corresponding musical pictures.

Dramatic music, finally, is to be found only in the single passage, already mentioned, which, as heard in the orchestra in Nadori's recitative, leaves us in no doubt of the fact that, at this moment, Nadori is thinking of Amazili.

The want, which we have here pointed out, of the musico-dramatic, and even of the specially-characteristic element—which last is to be found only in Tristan's air already mentioned—and the prevalence of a lyrical tone, which is not, in all cases, even in conformity with the general spirit of the piece, but very often entirely aimless, would, nevertheless, not prevent *Jessonda* from appearing a musically interesting, if not a dramatically interesting work, were not Spohr's artistic individuality of a kind, which, in the end, must inevitably become monotonous.

While the impulse of individuality generally endeavours to free itself from the fetters of given laws, and is only restrained by them from impulsive excesses, we see Spohr's subjectively undergoing transformation only in a narrow circle of rules, in which it always moves. Spohr has invented a certain number of phrases, which, it is true, are

the very man himself, and characteristically express his feelings, but by this fact are deprived of all capability of objective expression. It is not *Jessonda*, *Amazili*, or *Dandau*, who says this thing or that; it is always *only Spohr*; all the personages, however they may differ from each other in sex, age, nationality, position, and character, speak invariably only one and the same jargon, namely, Spohr's jargon.

Spohr's *Jessonda* is certainly a very melodious opera, but the mass of melody contained in it is everywhere precisely the same. Spohr has made for himself a melody of his own, which, perhaps, we might not inexpressively term *enharmonic* melody. It is melody, inasmuch as it forms the "top line" of the enharmonic modulations peculiar to it, but, as such, it is as stereotyped as Rossini's *bravura* melodies.

What moreover materially conduces to the musical monotonous is the absence of even *tempi* (almost the whole opera is written only in three-fourths or six-fourths time), and, more particularly, the frequent employment of exactly similar musical forms. Thus the marked form of the *polonaise*, for instance, is used in almost every air. The old and stern Brahmin, the bold and passionately enamoured Nadori, the mournful *Jessonda*, the gentle Amazili, and Tristan, revelling in his recollections, all sing the brilliant *polonaise*. Were a dramatist to put in the mouth of a clown the same high-sounding phrases as those he placed in that of a prince, or to make a prince speak the popular jargon of a clown, we should certainly laugh at him. In opera, however, we quietly accept every absurdity, without even once perceiving that opera hitherto has been, more or less openly, nothing further than a storehouse for every kind of dramatic nonsense.

There should be reason in all things, and, therefore, in opera as well as in everything else, but—with the exception of a few works, among which, however, *Jessonda* cannot, from this point of view, be classed—this same reason is wanting in all our operatic literature. Apart from this, the score of Spohr's opera possesses considerable musical merit, like, indeed, all the compositions of this worthy old master. His management of the vocal parts is always clear; the enharmonic turns of the modulations are always solved in a satisfactory manner; the instrumentation, in spite of its invariably *concerted*, and, consequently, one-sided, tendency, affords evidence of the practised hand, well-skilled in effect; and the form, though, it is true, always appearing only as a mould of Spohr, displays a perfect mastery over this branch of art. We find a natural flow, tune, and a great deal of music in this music, to which we can also award the praise of sterling worth in its particular way, the avoidance of all triviality, skill in form, lyrical feeling, and many other good qualities. But, when completely separated from its dramatic foundation, it will produce exactly the same impression, and the melodies executed on the violin or on a wind instrument, instead of by the human voice, or even in a pianoforte arrangement, will not lose the least portion of their effect (indeed they will rather gain). Music that is really dramatic will not, however, permit such a separation without losing at least a part of its effectiveness.

Though we have not been able, even from the rational point of view, to acknowledge Spohr's work as dramatic, and could not help—with every respect for all the other artistic merit of its author—designating the narrow circle in which his music moves, as well as its mannerism and uniformity, as inadmissible and strained, we must yet regard the production of *Jessonda*, one of the most solid pillars of our German operatic *Walhalla*, in the light of a commendable action on the part of the management of our opera, and one which should carry all the more weight with it, because the work was really studied with unusual diligence, the proof of which was afforded by the roundness of the performance. We will not here inquire why certa in parts, especially that of Nadori, which would almost seem to have been written for Ander, were put in the hands of secondary artists, especially as the opera was selected for a gala night, the importance of which certainly called for the employment of the first members of the company.

Leaving this, however, out of consideration, Herr Walter, who sang the part of Nadori, acquitted himself tolerably well. This young singer is not without skill in the employment of his voice, which, though not especially powerful, is agreeable, and, also, in the higher notes, easy; he intonates purely, enunciates every note plainly, and—which is especially worthy of praise—never tries to go beyond his strength. His execution contains points which lead us to conclude that he possesses feeling. It was certainly easy to recognise the mere beginner in his frequently erroneous accentuation, his jagged declamation, and the harsh manner in which he pronounced the final syllables, as well in the anxiousness of his glance, his eye constantly fixed upon the conductor's *bâton*, and the uncertainty of his walk, gestures, and acting. He appears, however, to possess talent; his own industry must do the rest.

Madlle. Tietjens, as *Jessonda*, mastered tolerably well her part, which is, technically speaking, rather difficult. With regard to the con-

\* Translated from the Vienna *Blätter für Musik*, etc.

† "Alphabetically," that is, in the original, where the epithets selected are: *anmuthig, blumenreich, contrapunktisch, deutsch, empfinden, formgerecht, geschmackvoll, harmonisch, interessant, kunstvoll, liebenswürdig, melodisch, nett, ohrenschmeichelnd, pittoresk, reizend, schmiegsam, tüchtig, unvermischt, verständlich, wirkungsvoll, und zart*. It is of course impossible to preserve this alphabetical order in a translation.—J. V. B.

ception and representation of a character, Madlle. Tietjens is, as we all know, never anything but Madlle. Tietjens. She cannot even be inspired by a dramatic part, much less is she capable of breathing dramatic life into an undramatic one. On this point we have nothing more to say.

Herr Beck was perfectly suited to his task (the part of Tristan). With regard to intonation, he was especially fortunate the whole evening, and his acting, as well as his musico-declamatory expression in the scene of despair, were strikingly truthful and effective.

Madlle. Cassh made but little of the thankful lyrical part of Amazili. Her performance was limited to the utterance of the notes set down, and to some undecided movements of the hands, which probably were intended for acting. Madlle. Cassh has still an immense deal to learn, but, in the first place, let her adopt a distinct and German mode of pronunciation, and get rid, as soon as possible, of the ugly way she has of opening her mouth, which exhibits some new distortion at every tone and every syllable she utters.

Herr Schmid (Dandau) sung correctly throughout, and, in many instances, expressively.

Question: When a part consists of six bars (like that of the Odalesque played by Madlle. Then), and a singer cannot learn even these six bars, but immediately sings two notes too high or too low, and perseveres steadily in this false and ear-rending course to the end, how much is such a singer worth?—We should think that, among the female members of the establishment, some lady or other might be found capable at least of singing these few bars sufficiently high.

The choruses were exact, and rendered some passages very delicately. The orchestra would have been entitled to greater praise, had it accompanied, on the whole, rather more gently: the bassoons especially were too loud. Capellmeister Esser conducted.

The opera was got up in a manner worthy of the position of the Hoftheater. We remarked, however, the following striking mistake in the stage business: the number of Jessonda's companions was more than trebled on their return to the city, compared with what it was when they passed the enemy's camp.

After the tolerably warm manner in which the performance was received, we may hope that *Jessonda* will be retained for some time in the repertory; and, for many reasons, we trust this will be the case, because this opera is a good German work.

L. A. ZELLNER.

**READING.**—It is with unfeigned regret that we record in our obituary of this day the death of Miss Binfield, of Friar-street—a lady well known by her long residence among us, and highly esteemed, not only by her neighbours and personal friends, but by a large and influential connection of the aristocracy and gentry of this and the neighbouring counties. Although a painful affliction has terminated her valuable life long before she had reached the allotted term of human existence, Miss Binfield had for a lengthened series of years been most actively engaged in professional duties which necessarily introduced her to an extensive circle, both public and private—first during the lifetime of the late much respected Mr. Binfield, and subsequently in conjunction with her surviving sister, in the management of one of the largest provincial establishments in England connected with the various branches of the profession. Thus brought into contact with the public, and occupying not only a prominent position, but one requiring the most arduous exertions, Miss Binfield maintained it by the exercise of such tact, liberality, ability, and energy, as are rarely combined in one individual, and that individual a lady possessing as well great intellectual resources and the most graceful and polished manners. We could not allow the decease of one who had so long, so honourably, and so usefully formed a part of our community to pass without some notice, however brief and inadequate, and we are sure that the sad event will call forth the sympathies of a great number of distant friends for a family which has lost in Miss Binfield the most devoted and affectionate of its members.—*Reading paper.*

**NATIONAL SONGS.**—The Royal Academy of Belgium has offered a prize of a gold medal of the value of 600f., for the best treatise on the following subject: "What affinity exists in various countries between popular songs? and the origin of religious songs since the establishment of Christianity? Prove that affinity by monuments, the authenticity of which cannot be denied." The competitors are to send in their productions, written in Latin, French, or Flemish, before the 1st June, 1857.

## ORIGINAL LETTERS.

No. I.\*

(To be discontinued next week.)

MON CHER MONSIEUR LUMLEY,—Ma famille—qui voudrait l'entendre et pleurer aussi—possède bien un mouchoir, mais pas de loge.

C'est un des plus frais rayons du Bon Dieu que cette ravissante petite—

Et moi—un indiscret animal,

E. VIVIER.

11, Rue de la Ferme des Mathurins, Lundi soir.

\* After the *début* of Piccolomini at the Théâtre-Italien.

## HOW TO SAY PICCOLOMINI.

To the Editor of the Musical World.

SIR,—Would you oblige a few of your Birmingham readers (and doubtless, many others equally curious), by giving them the correct pronunciation of the name of the lady who has identified herself with the character of Violetta in *La Traviata*. From the usual pronunciation of Italian names by Britons, one would be inclined to pronounce it Piccolomi-ni (Peccolomeence); many, however, insist on Piccolom-ini (Piccolom-miny); whilst in London she appears to be generally called Piccoló-mini (Peccolo-meence). In spite of the latter, however, I imagine the first must be correct, for how absurd would it seem, on the principle of the last, to call her new rival Boccabad'-ata, in lieu of the more euphonious Boccabad'-ta; and to maintain, as they do, the correctness of Tagliá-fico, *versus* Tagliafi-co. We also say Fiorenti-ni, Cherubi-ni, Alberti-ni, Calzola-ri, Caracció-li. Why not, then, Piccolom-ini (although in *Herculá-neum* we put the accent on the antepenultimate syllable)? In the German tragedy (*Piccolomini*), the accent seems to be on the penultimate—at least, in the English version. Yours obediently,

IGNORAMUS.

P.S.—I may state that I have written to two tolerably good authorities, who have decided against me, and in favour of Piccoló-mini, or, as usually rendered by the public, "Pickle-hominny."

["Ignoramus" has reason for him, but custom against him.—*Ed. M. W.*]

## MARIETTA PICCOLOMINI.

[LORENZO MONTERASI, poet-laureate to the Italian lyric-comedians, who, on various occasions, has apostrophised nearly all the most celebrated of them, addressed the following lines to Mdle. Piccolomini, on the occasion of her recent *début* at the Ventadour, in Paris.—*Ed.*]

Chi mai potrà descrivere  
Il tuo sùave canto,  
Che il core inebbia e l'anima  
Di grato e dolce incanto?  
E il tuo gran merito scenico  
In don da chi l'avesti  
Se ad ammirarti estatico  
Convien che ognuno resti?  
E chi t'apprese il fascino  
Che a tue parole doni;  
Se il core in sen dell'estasi  
A tuo piacere sproni?  
La gioia al par dell'Irida  
Tu spandi con un riso,  
E il pianto tuo di lagrime  
Innonda a' tutti il viso.  
Chi mai ti seppa infondere  
Cotanto genio ed estro? . . .  
Ben facil fia discernerlo,  
Il core è il tuo Maestro.  
Ma sia dell'Arte il merito  
Oppar de la Natura,  
In Te sol veggo un' Angelo  
Che l'anima a tutti fura!

Parigi, 7 Dicembre, 1856.

LORENZO MONTERASI.



## BIRTHS.

On Sunday morning, the 8th inst., at her residence, 123, Gloucester-terrace, the wife of John Sims Reeves, Esq., of a son.

## DEATHS.

At Reading, recently, Miss Binfield, Professor of Music.

ERRATUM.—In the last number of the *Musical World*, p. 778, col. 1, line 1, for "the accomplished Mr. George Wrottesley," read "the accomplished Mrs. George Wrottesley."

## THE MUSICAL WORLD.

LONDON, SATURDAY, DECEMBER 13TH, 1856.

THE *Neue Berliner Musik-Zeitung* makes merry, in a recent number,\* with the letter of our correspondent, S. N., dated "Cracow, Nov. 5." In this letter, some account is given of the musical attractions of Berlin. The observations of the writer are generally made in a spirit of strong commendation, and always in one of fairness; but it would appear that our contemporary, who divides, with M. Schlesinger's *Echo*, the musical championship of the Prussian capital, is not satisfied with S. N.'s appreciation of what passes on the banks of the Spree. With this, however, we should have no fault to find, since we are aware of the contempt entertained by Germans for Englishmen, with reference to such matters. We are aware that in Germany, as in Italy and France, a general impression exists, that the English have no real appreciation of any of the arts, and least of all of music. With this stupid prejudice we are not prepared to contend; it would be a mere waste of words. We have a right, however, to protest against what must proceed either from ignorance or want of candour in the remarks of the *Neue Berliner Musik-Zeitung*. Passing over the minor errors with which the abridged translation of S. N.'s letter is crammed, we shall merely notice certain passages wherein the sense of his observations has been entirely (not wilfully, we trust) perverted. For instance, with reference to M. Taubert, among other things, our correspondent is made to write as follows:—

"Der erstere (Taubert)† sei ein Componist von Distinction und hat sich nach Mendelssohn und Rossini gebildet, von jenen aber sich nur den Schatten und nicht die Substanz angeeignet."

["The first is a composer of distinction, and has formed himself on Mendelssohn and Rossini, but from the former he has only appropriated the shadow, and not the substance."]

Now, as we would not let our readers suppose we admitted the contributions of a correspondent so little of a connoisseur as not to know the distinction between Mendelssohn and Rossini, and the impossibility for any composer to found his

\* "LONDON.—Instead of a leader, the *Musical World* publishes, in its last number, a letter from a correspondent in Berlin, expressing his opinions on the theatres, concerts, and musical matters of that city, both generally and in detail, although shortly and tersely; it proposes also to publish a continuation of similar communications. It is perfectly correct, and Berlin is entitled to claim that its artistic and especially its musical interests should be represented in such a paper as the *Musical World*. We would only advise the said paper, whose excellent and impartial management has always been appreciated by us, to employ, in such circumstances, the best, most trustworthy, and most unprejudiced resources at its disposal. We present our readers with the following extracts from its first report: 'The Berlin orchestras,' it says, 'are not better than our own,' (the correspondent is, therefore, an Englishman), 'nor is the best of them,' etc."—*Neue Berliner Musik-Zeitung*.

† Allusion is made in the letter to the two conductors at the Opernhaus, Taubert and Dorn.

style upon the music of both of them, we reproduce the exact words of S. N. :—

"M. Taubert is a musician and composer of distinction, although without genius or originality. Mendelssohn—who has influenced one great department in the art quite as much as Rossini another—is the type which haunts M. Taubert both in his symphonies and his pianoforte music; but it is Mendelssohn's form (diffused—or perhaps rather Mendelssohn's shadow, without Mendelssohn's substance.)"

Which is very different from saying that M. Taubert "has formed himself upon Mendelssohn and Rossini."

As a specimen of the loosest possible translation, take the subjoined :—

"Beide Dirigenten geben sich ihrem Dienste mit grossem Eifer hin, obwohl sie zusammengenommen weder den Spontini als Dirigenten ersetzen, noch die 'Nibelungen' einen entfernten Vergleich mit 'Cortez' oder 'Olympia' aushalten."

["Both directors devote themselves most zealously to their duties, although neither they, named together, supply the place of Spontini, as conductor, nor can the *Nibelungen* bear even a distant comparison with *Cortez* or *Olympia*."]

The passage in our correspondent's letter, of which this appears to be a translation, was as follows :—

"MM. Taubert and Dorn, however, though perverse and stiff necked on certain points, are active and zealous in the performance of their duties at the Opernhaus; and if the two cannot be lumped together as an equivalent for the late Spontini, nor the music of the *Nibelungen* be accounted as sonorous and thick as the music of *Fernand Cortez* and *Olympia*, still it would be easier to find men less competent to fill their posts than the contrary."

Further on we find a sentence which is purely the invention of the translator.

"Das Repertoire der Berliner Oper wird wegen seiner Mannigfaltigkeit und besonders wegen seiner Vorliebe des Classischen sehr gelobt, es unterscheidet sich dadurch vorteilhaft von allen grossen Bühnen der Welt, was um so mehr anzuerkennen, als ein unter Bestimmung der Regierung stehendes Institut sehr selten einen eigenen Willen habe."

["The repertory of the Berlin Opera is highly praised for its variety, and especially its leaning to the classical style. It differs in this from all the other large theatres in the world, which is the more praiseworthy, as an institution placed under the authority of Government seldom possesses a will of its own."]

The sentence marked in italics is offered as a translation of the passage underneath :—

"Of course, under these circumstances, the system of giving the same works often in succession, or at intervals, is out of the question. And this confers upon Berlin a vast superiority over Paris, where the revival of any of the classical operas is an occurrence of the greatest rarity."

But the most surprising blunder is at the end of the article. After criticising M. Taubert's readings of Mendelssohn's A major symphony, our correspondent alludes to another feature in the programme of the first *Sinfonie-Concert* in the following terms :—

"I must add, however, that I was much surprised to find an imitation of the Conservatoire French clap-trap at staid and classical Berlin. I allude to the variation-movement from Haydn's quartet, which was played (as in Paris) by the whole body of stringed instruments, and produced an effect the composer never dreamed of, and with which, had he heard it, I question whether he would have been altogether pleased."

Which is abridged by the *Neue Berliner Musik-Zeitung* thus :—

"Dagegen das Streich-quartett von Haydn zu 'God save the Emperor,' ausserordentlich gelobt."

["On the other hand, Haydn's stringed quartet on 'God save the Emperor,' is most highly praised."]

After which strange perversion of our correspondent's meaning, the critic of the Spree winds up his strictures with the subjoined pleasantry :—



"We beg to remark to our Sister in Art, in Albion's capital, that any one well acquainted with artistic matters here will find, in the article we have quoted, at most but a 'shadow,' and little 'substance' of truth."

Granted—supposing it to be judged from the point of view of our contemporary's translation.

WITH the old school of French critics, it was the favourite practice to look condescendingly on Shakspeare as a sort of inspired barbarian, who ought to have gone out of fashion as soon as Addison put his *Cato* on the London stage. This school has still its representative in M. Ponsard, considered by his admirers a sort of modern Racine. When a man belongs to a class, by birth or by adoption, it is natural enough that he should stick up for that class, especially when he has no individuality apart from it. The love for dramas of the Racine mould is clearly obliterated from the French soul; a tragedy *en cinq actes, et en vers*, that can at all keep its ground at the Théâtre-Français is a marvel, and if an exception occurs, it is sure to approach the "drame" shape, in spite of the Alexandrines of the dialogue. However, there is still a traditional belief in the soundness of the old classical views, which the periodical *littérati* occasionally take pains to foster. On the strength of this belief, M. Ponsard, though years have elapsed since his plays were performed at the Théâtre-Français, still continues to maintain a sort of solemn reputation at the Odéon—a theatre that is entirely isolated from all connection with the Parisians, properly so called. The reputation of M. Ponsard may, in fact, be compared to that of those English "Elizabethans," who now and then contrive to have a tragedy produced at Sadler's Wells.

Admitted, last week, as a member of the Académie Française, M. Ponsard seized on the opportunity presented by the ordinary "discours," to exalt Racine at the expense of Shakspeare. There is no credit in being a modern Racine if the old Racine is not a colossal figure; and, therefore, the large dimensions of the "Classic" of Louis XIV. are to be established.

In the first place Racine is so simple and natural. "Racine est simple, très simple, plus simple, plus naturel que Goethe, lequel est très-affecté" (and therefore can afford no standard); "aussi naturel que Shakspeare, quand Shakspeare est naturel." How is it that this vaunted simplicity and nature of Racine never strikes any but a French critic of the most artificial culture? How is it that in those epochs in a literature, when the taste makes a move from the artificial towards the natural, the French tragedians of the Augustan age are invariably slighted? How is it, that the "love of the natural," manifested in England and Germany in the latter half of the last century, is almost the same thing as "Anti-Gallicism."

We are by no means disposed to join in that common British outcry by which Racine is declared unreadable. We admit that he was a master of construction, that he abounds in fine passages, and that the unities of time and place (though not required by the Greeks) served as an useful discipline for the modern French dramatists, and prevented them from falling into that rambling manner peculiar to the English and their imitators among the Germans. The fables derived from ancient Greece and Rome he peopled with personages who spoke the language of an artificial court, and these he clothed with an ideality peculiar to his own age—not the ideality of the sculptor or the poet—but the ideality typified by the perfect courtier. Why exalt Racine, by giving him qualities

which he has not? An English admirer of Pope would certainly not select the simplicity and nature of that author as especial themes for his admiration.

The anachronisms of Racine—that is to say, the perpetual discrepancy between the tone of the play and that of the people represented—are defended by a *tu quoque*. Are not Shakspeare's Greeks and Romans all Englishmen? Why, then, should not Racine's Greeks and Romans be Frenchmen? Stop a moment, good M. Ponsard. Shakspeare's heroes, we grant it, are all English-men; but Racine's heroes are not French-men; they are simply French *courtiers*. Shakspeare, by his anachronisms, flung the whole popular mind of his country upon the stage. You may find all England in Shakspeare. Who would look for France in Racine? Man was manifested to Shakspeare in an English shape: man could not be revealed to anybody in the shape of a Racine hero. The model was as much an artifice as the copy.

We need not follow M. Ponsard through his depreciation of Shakspeare. This part of his discourse is made up of those common-place charges of extravagance, coarseness, buffoonery, etc., etc., etc., that have always been made by the critics of the old Gallic school. However, there is one libel on the French nation that we cannot pass over. "On avoue qu'il" (Shakspeare) "n'avait pas la veine comique." We hasten to the defence of this ill-used "On." Probably M. Ponsard himself never heard of Sir John Falstaff, and is speaking from the results of his own experience; but he need not make the whole people indorse his assertions.

However, in one passage of the "discours" we find good news for the public schoolboys. "Si on attribue au drame la naïveté auprès de la grandeur, le comique au côté du terrible, cette variété d'éléments n'est pas étrangère à la tragédie. On n'a qu'à feuilleter Sophocle, on y verra toutes les hardiesses du théâtre moderne." If there is no "fun" in Shakspeare—"le divin Williams," as our orator calls him—there is plenty in Sophocles. Hear, hear, M. Ponsard!

#### M. JULLIEN'S CONCERTS.

It was curious that M. Jullien should have fixed his first Mendelssohn Festival—Friday last, December 5th—for the anniversary of Mozart's death. Mozart died on the 5th of December, 1792. Few of the audience, however, knew this; and some perhaps knowing it, would have cared little about it. Of late years, among the great attractions of M. Jullien, have been the Mendelssohn nights. Mendelssohn's name is a tower of strength, and many who only go one night in the season fix on the particular night in question.

We have already given the programme of Friday's performance—that is the Mendelssohn part. The band played the overture to *Ruy Blas* and the "Scotch" symphony admirably, and both were loudly applauded. The violin and pianoforte concertos, independent of their intrinsic merits, were interesting as examples of the genius of the master at different epochs of his career. Of the former, M. le Hon essayed the last two movements only—*andante* and *rondo*—which, considering the occasion, was hardly reverential. The young Belgian violinist executed both movements in such a manner as to make us regret that he had not included the first and most difficult. The pianoforte concerto—the G minor—was played magnificently by Miss Arabella Goddard. The *rondo* was encored, but the compliment was very prudently declined. Miss Goddard merely re-appeared in the orchestra and bowed.

Miss Dolby gave the "Song of Night"—reputed as Mendelssohn's last composition—with irreproachable taste, and accepted an encore; and the "Last Violet" had the same success. The "Wedding March," from *A Midsummer Night's Dream*, which concluded the Mendelssohn part, was redemanded unanimously. Mr. Cusins accompanied Miss Dolby in both her songs.

On Saturday Midle. Elisa Poma, announced as "Prima donna from the Grand Opera at Milan," made her *début* before an English audience. She has a *contralto* voice of moderate power. Her selection of the aria from *Semiramide*, "Ah, quel giorno," for her first essay, was not judicious. Her second performance was "Per non istare," from *Marie di Rohan*. She was encored in the last, and made a favourable impression.

On Thursday night Herr Jamaer, an artist of continental repute, played a solo on the bombardon with great effect. This instrument, as our readers must be aware, is still more unwieldy and unmanageable than the ophicleide, to which it stands in relation as the violoncello to the contra-basso. It is a bass ophicleide, indeed, the main difference between the two instruments being, that the one is keyed and the other valved. Herr Jamaer has fine execution, and his tone is pure. For solos, however, the bombardon can hardly hold a prominent place in the orchestra.

#### CRYSTAL PALACE SATURDAY CONCERTS.

THESE weekly entertainments do not pretend to compete with the Grand Concerts of the season. They are put forth as merely collateral amusements for the visitors on the Saturday, to make amends for the out-of-doors recreations so pleasurable in the fine weather. That the concerts are altogether devoid of pretension, a glance at what was done last Saturday will abundantly prove. The band executed the overtures to *Prometheus* and *La Gazza Ladra*, and the Orpheus Glee Union, a choir of eight male voices, among other things, sang Hatton's part-song, "Beware," and obtained an encore. Miss Clara Mackenzie, a pupil of the Royal Academy of Music, made her first appearance in public, and taking her extreme youth and nervousness into consideration, made a successful *début*. She sang "The Swiss Girl" and the final cavatina from *La Donna della Lago*, as may be judged, with very different results. The first was redemanded. Rossini's brilliant aria is, at present, beyond the lady's means. She has, however, a *mezzo-soprano* voice of good quality, which may be directed to good purposes. Mr. Svendsen executed a solo on the flute. Two movements from one of Haydn's symphonies, named in the bills, were omitted, to give way to the "reading" of Byron's *Prisoner of Chillon*, to test the acoustic properties of the place for lecturing—rather a novel experiment to make with a music room. The concerts are given under the direction of Mr. Manns.

#### MISS DOLBY'S SOIRÉES MUSICALES.

THE second took place on Tuesday evening. The programme was too long, and some of the pieces hardly important enough for such select entertainments. The concert opened with a fine performance of Hummel's trio in E flat (No. 6), for pianoforte, violin, and violoncello, by Messrs. Lindsay Sloper, Sainton, and Lucas. This was the great feature of the programme, and should have been reserved for a better place. The other instrumental pieces were Thalberg and De Beriot's "Duo Brillante," on *Les Huguenots*, for pianoforte and violin, by Messrs. Lindsay Sloper and Sainton; *Trovatore fantasia* by M. Sainton; and two solos on the pianoforte by Mr. Lindsay Sloper; Stephen Heller's "Dans les bois," and Herr Pauer's "Varennia valse." The most important item in the vocal department was the grand sestet from *Don Giovanni*, "Sola, sola," by Madame Weiss, Misses Messent and Moss, Messrs. Millard, Walworth, and Thomas. We must also notice a very charming trio, without accompaniment, by Mr. Benedict, given with such perfect ensemble by Mad. Weiss, Miss Messent, and Miss Dolby, as to obtain the loudest applause of the evening. The aria, "Soffri penar," from *Il Conte Ory*, remarkably well sung by Miss Messent, was also loudly applauded.

Miss Dolby's solos were Stradella's aria, "O del mio dolce ardor," Balfe's song, "The Reaper and the Flowers" (one of the very best of the Longfellow set), "O, Bay of Dublin," and a ballad about "Charlie." How admirably she sang these songs it is scarcely requisite to add. Enough, that she was in her best voice, and delighted all her listeners. Mad. Weiss gave Walter Macfarren's graceful song, "I saw thee weep," with much feeling and expression; and Mr. H. Millard—*alias*, M. Jullien's Signor

Millardi—was greatly liked in Mercadante's "Bell' adorata." The concert concluded with Costa's elegant quartet, "Ecco quel fiero istante," by Madame Weiss, Miss Dolby, Mr. H. Millard, and Mr. Thomas. Mr. W. G. Cusins presided at the pianoforte.

DRAMATIC.—The depressed state of dramatic literature in the present day is not so much owing to want of authors as of actors. Few will devote their talents to compositions for the stage unless there be a probability beforehand of having their pieces well performed, an object only to be attained by the aid of efficient actors. A writer, however, thoroughly convinced that his vocation is the theatre, will pause before he apply himself to a work, the production of which on the stage he has little or no hopes of seeing realised. When Edmund Kean, Young, Macready, Charles Kemble, Elliston, and other eminent artists, were on the stage, our dramatic literature, to a certain extent, flourished—that is to say, our most accomplished writers directed their attention to the production of plays, and a new play was almost as frequently seen in the publisher's list as a new novel. The names of Richard Lalor Shiel, Barry Cornwall, Banim, Talfourd, Griffin, Joanna Baillie, Sheridan Knowles, Milman, and many more, whom our readers will readily recall, will bear us out. It is no answer that of these numerous plays, but a few have outlived their day, and even these are on the road to oblivion. Enough that the age did its utmost, that eminent writers wrought with earnestness, and that their productions had the advantage of being represented in the most life-like and graceful manner. Who now, were he capable, would sit down and project a drama like *Mirandola*, *Virginius*, *Ion*, *Fazio*, or *Rienzi*? What actor would he have in his mind's eye, or what hope could he entertain of our modern tragedians? In fact, his best prospects of success would consist in producing, instead of a great play, a play which would not tax the actor too much by the exhibition of the grander passions, and thus, by exposing the deficiencies of his interpreter, involve himself in failure.

The new drama, called *The Cagot*; or *Heart for Heart*, produced on Saturday at the Lycum Theatre, is just such a play, and is indebted for its success to its extreme fitness to the ability of the performers. Had it been conceived in a higher strain of poetry, had the characters been drawn with greater truth or profundity, had the plot approached the terrible or sublime, it would most probably have failed. As it is, a fair success must be chronicled; the *Cagot*—though occasionally displaying poetic and even dramatic strength—is a common-place melodrama, and was acted quite as well as it deserved to be. We have no intention of detailing the plot, the leading incident of which is undoubtedly borrowed from the *Trovatore*. The general idea, however, is founded on Moore's lines in one of the Irish Melodies:—

"Oh, what is love made for, if 'tis not the same  
Thro' sunshine and darkness, thro' glory and shame,"

an idea as old as the hills, in which the love of a lady for her lover remains unshaken amidst the lowest depths of degradation and crime. This notion requires a sustaining power to carry it out satisfactorily. In the author's treatment, we admire neither the *Cagot* hero nor his lady-love. The *Cagot* is either a bull or a cushat-dove; he is always bellowing or cooing, and his bellowing is sometimes even more acceptable than his cooing; instance the scene where he taunts Eugénie for loving him and not declaring it. The only real attempt at character is Astarte, the *Cagot's* mother—a transcript of Azucena in the *Trovatore*—but the first idea fades away under the author's pen, and the projected Medea or *Semiramide* dwindles into a Norwood gipse. Sir Aymer, the villain of the piece, is the cut-throat of the Coburg, without one redeeming virtue, or vice.

In spite of its faults, however, the *Cagot* is by no means devoid of merit. The dialogue is occasionally forcible and terse, and some of the speeches reach a high poetic standard. The love-making of Raoul and Eugénie at their first interview is eloquent and striking, though too long, and not very dramatic. The same objection may be taken to the erotic *persiflage* of Eugénie and her maidens in the fourth act, which, though prettily written, is attenuated, and is fitter for a poem than



a drama. The most powerful passage is the description of Eugénie's attack on the wild boar at bay, and her rescue from imminent danger by Raoul. But everybody must perceive that Raoul's eulogium on his mistress is but qualified praise. The young lady with courage to dare such a thing would bring one recommendation the less to nine hundred and ninety-nine out of a thousand suitors, and would constitute herself a "strong-minded woman"—the terror of matrimonial aspirants. This is the more observable since Eugénie, in every other respect, is a gentle and affectionate woman. We do not object to some traits in a lady which may savour of a bias towards masculine pursuits. We have no objection, for instance, to see Diana Vernon follow the hounds, and ride over a five-bar gate; but the idea of a gentle demoiselle, alone and unaided, riding undaunted upon a bristly monster, is too overpowering for any heroine. We have more objections, but have said enough to show that the character of Eugénie is not altogether natural.

The piece, we repeat, was successful. Raoul, the Cagot, was played by Mr. Charles Dillon, Eugénie by Miss Woolgar, Sir Aymer by Mr. Stuart, and Astarte by Mrs. Weston. We have seen worse acting, and infinitely better. After each act Mr. Charles Dillon was called on, with Miss Woolgar or Mrs. Weston; and, at the fall of the curtain, a loud cry was raised for the author, whereupon there appeared a mild-looking gentleman, who, with hat in hand, bowed his acknowledgment, and retired overwhelmed with applause. His name is Falkner; he is the author of sundry poems, and enjoys some reputation in the provinces as an actor.

The critics are diffuse in their speculations about the origin of the word "Cagot." For the purpose of understanding the new play it is enough to know that the Cagots were a proscribed race, and that communication with them was considered degradation.

**LIVERPOOL.**—(From a Correspondent).—The ninth subscription concert for the season was given by the Philharmonic Society last night, to a very good house, considering the weather. The vocalists were Miss Sherrington, Miss Fanny Huddart, and Herr Formes; the instrumentalists, Miss Arabella Goddard, a host in herself, who was set down for Moscheles' *Recollections of Ireland*, and Liszt's *Illustrations from Le Prophète*—the pieces in which she had produced so great an effect at M. Jullien's concerts. Miss Goddard proved to us what her own taste was, by the introduction of Mendelssohn's charming lieder, "The Duet," when encored in Liszt's *fantasia*; and we feel we only do her justice in thus awarding her the first place in our notice, for she certainly, in executive skill, evenness of tone, and though last, not least, by her pure taste and fine reading, stands second to none, in our opinion, numerous and talented as are the aspirants to the chief position as pianists. We have so frequently had to notice her varied attractions, that we need not now enlarge upon them; but this much we may say, that she seldom, if ever, played better than last night. Macfarren's new and successful cantata, "May-Day," was given with Miss Sherrington and a tolerable chorus, and received with loud applause. A few more rehearsals, nevertheless, would not have been amiss. Miss Sherrington was encored in "Beautiful May," in which she was well assisted by the chorus. Herr Formes sang "La Calumnia" and Hölzel's song "The Tears"—the first with great power, the last with great expression. Miss Huddart sang Balfe's song "The reaper and the flowers" and joined Miss Sherrington in Mendelssohn's duet, "I would that my love." The band performed Mendelssohn's A major symphony, his overture to *A Midsummer Night's Dream*, and the March from *Tannhäuser*.

**ST. PETERSBURG.**—A writer in the *Journal de Saint-Petersbourg* is in raptures with the performance of Madame Bosio in the *Traviata*. Among other things he says—"Let us at once proclaim that Mad. Bosio is to Verdi's opera what perfume is to a flower, the rays of the sun to a landscape, the breath of life to the statue of Pygmalion. She has known how to infuse her splendid talent into the work, and the work flows on by turns gracefully and vivaciously, tenderly and passionately. The end of the opera is so terrible that it requires the charm and the powerful attraction which Mad. Bosio exercises over the public to prevent the theatre from being deserted before the curtain falls."

## MUSIC IN PARIS.

(From a Correspondent.)

Paris, Dec. 10th, 1856.

Who has not seen Seville has seen nothing, says the Spaniard. Who has not the stamp of Paris is no artist, says the Frenchman. True is it that Jenny Lind, Alboni, and many others, have been and are famous without this much vaunted voucher, Lind having always refused every Parisian offer, and Alboni's reputation having been first made in London. Still there can be no doubt that for every artist a Parisian success is of the highest importance, and Mdlle. Piccolomini's *début* here was, therefore, a matter of the greatest interest.

We all know the career in England of this charming artist. How she at once became the *enfant chérie* of the public; how she sang, how she acted, and what a magnetic influence she possessed over her audience. The most satisfactory part of Mdlle. Piccolomini's artistic life has been her constant study, her steady improvement. At the end of her London season she had made marked progress in vocalisation, and had evinced a fixed determination to superadd to the gifts of nature the highest endowments of art. M. Calzado was therefore wise to engage her for his theatre, and it is not too much to say that the success or failure of his season depended in a great measure on Mdlle. Piccolomini.

With all her London laurels fresh upon her, Mdlle. Piccolomini arrived in Paris in the early part of last month, but, owing to a variety of circumstances, her *début* was postponed until Saturday. In vain did M. Verdi appeal to law, and protest against the production of his operas at M. Calzado's theatre. In vain did the directors of the Vaudeville invoke the protection of the Courts for their much cherished *Dame aux Camélias*, whom they recognised and claimed in the disguise of *La Traviata*. The star of Piccolomini prevailed, and Saturday was finally appointed as the day when she should receive the verdict of a Parisian audience. None but those who know this most charming of cities can form an idea of the anxiety that prevailed among all classes to hear a singer with a reputation so original. The house was crammed in every part, with all the *élite* of Parisian society. Ministers, diplomatists, literateurs, critics, artists, and connoisseurs, crowded the place to overflowing, and the prices paid for seats was something fabulous. At length the expected moment arrived, and the little lady tripped upon the stage. No hand welcomed her, no sign of approbation was given. The chilly silence plainly said: "Win your laurels! We take nothing here on trust. You are before that public which considers its verdict supreme in all matters artistic. Sing;—are you an artist or not?"

Mdlle. Piccolomini was evidently much agitated, but soon collected herself, and, summoning all her resolution and energy, she sang the "Libiamo." She was heard with the most wrapt attention, applauded with enthusiasm, and encored unanimously. Her triumph was complete, and the curtain fell on the first act amid loud calls for Piccolomini. It were to little purpose that I should dilate on an opera so well known in London as the *Traviata*, or upon an artist whom every one of your readers knows as Violetta. Suffice it that the success which Piccolomini conquered in the first act was retained in the second, and confirmed in the third; and that she was several times called before the curtain during the evening.

Mario was "Alfred," and sang as he alone can, when in good health and spirits. His air at the opening of the second act, "Lunge da lei," was given to perfection, and was encored with enthusiasm; indeed, from beginning to end, Mario's performance was beyond criticism. Graziani was a most efficient Georges Germont, and altogether the opera was satisfactorily put upon the stage.

After all, one of the best tests of an artist's success is found in the answer to the question, "Does she draw?" On Sunday the box-office of the Italiens was besieged, and the whole house was let for six representations of the *Traviata*. Monday was given as an extra night. On Tuesday the Emperor and Empress were present with the Court. His Majesty was profuse in expressions of admiration, and the Empress by the tribute of her



tears evinced her sympathy with the woes of the lost fair one and with the acting of the artist. The opera will be played again to-morrow, and Saturday, and either three or four times next week.

The critics are most favourable. M. Fiorentino, in the *Constitutionnel*, says that the distinguishing mark of Mdle. Piccolomini is her possession of "soul, soul, soul." Thence her success, thence her real power, and the incontestable influence she exercises over the public." In fine, the verdict of London is confirmed.

#### REVIEWS.

"LUDWIG VAN BEETHOVEN'S OVERTURES" complete. Newly arranged for the pianoforte, by Ernst Pauer.

This work is a real boon to pianoforte-players. According to the preface of the publishers, it has been "a labour of love" to Mr. Pauer, which we can believe, and the more readily from the extremely careful and almost uniformly successful manner in which he has accomplished it.

The uses of pianoforte arrangements of great orchestral and other works are evident. Very few except musicians (and not too many of them) are able to read, or play, from score; and it would be hard if zealous amateurs, for that reason alone, should be debarred from closer acquaintance with such masterpieces than what they may derive from occasional hearings ("few and far between") in the theatre or the concert-room. But pianoforte arrangements are further to be encouraged, since they help to understand the orchestral performances all the better when they happen. Moreover, what can be more interesting than, through the medium of a home-instrument, to recall, after a manner, what has been listened to with delight and admiration. Highly cultivated musicians, we are aware, stand in no need of such aids; but to those who are not so gifted, they are very acceptable.

M. Pauer has included the four overtures of *Fidelio* in the collection, which, indeed, contains every overture which Beethoven is known to have written. To compare the first three of these one with another, is an employment of the highest possible interest. The two grand overtures in C major—Ops. 115 and 124—will also attract attention, being, among the latter works of Beethoven, the least generally impregnated with his latter style. It is worth noting that of the eleven overtures comprised in this publication, no less than seven are in the key of C major, while an eighth (*Coriolan*) is in C minor.

In his excellent transcriptions, M. Pauer, while preserving as nearly as possible the effects of the score, has also not unsuccessfully consulted the convenience of the executant.

"THE SERENADE," from Longfellow's *Spanish Student*. By J. Tomlins Jones, R.A.

There is much fresh feeling in this setting, both with regard to melody and harmony. As proceeding from an academician, however, we must state our objection to the harmonisation at bars 2-3, line 2, page , where the E natural bass comes with a disagreeable effect, directly after the modulation into E flat (through the A flat)—to say nothing of the inadmissibility of such a chord as a 7-6-5 (unless occurring in a pedale passage with the pedal note in the middle), and its bad effect as it stands. From an academical point of view we equally protest against the harmony at page 2, involving the transition to B flat minor. Here the common chord of G flat drops without ceremony upon a chord in which the tonic, B flat, supports the harmony of its dominant—to which latter, of course, but for the manner of its occurrence, there would be no objection. A pedale must not be taken that way, even by an academician. There are one or two minor points which might be arraigned; but enough has been said. We repeat, there is freshness about the song, which alone would make it worth serious criticism.

"SOUVENIR DE BELINI." By Brinley Richards.

A pianoforte piece made especially to delight the ladies, and exhibiting the accustomed facility and cleverness of the author. It is neither more nor less than "A te o cara," laid out in the

most approved modern *fantasia* style, without being long, or more than moderately difficult.

"QUEEN OF FRESH FLOWERS." Trio, for Ladies' Voices. Written by Bishop Heber; the music composed by Henry Smart.

A gem. If this charming little pastoral, which is as easy to sing as it is melodious, does not become popular, it is no use writing good music. The words of Bishop Heber are perfect in their way, and the music expresses them to perfection; in short, few more fragrant contributions have been addressed to the "merry month of May."

"SEPARATION"—(Scheiden). From the German of Geibel; composed by Edwin Barnes.

In all respects a graceful, well-written, and unaffected ballad.

"THIS PARTING IS THE LAST." Ballad. Words by W. Macready. Composed by Charles Edward Kettle.

Octaves between voice part and bass (page 1, line 2, bars 3—4), fifths and octaves between inner parts and bass (page 1, line 3, bar 1), go far to damage a ballad which would otherwise be as correct as it is full of feeling.

"A WEE SCOTCH LASSIE." Song. Written by Gerald Massey; reprinted from *Titan*. Composed by Triton.

This is positively a good ballad in its way; but why "Triton" should bother the accompanist with such a needless profusion of shakes, we cannot make out. Is it in ironical allusion to the minnows?

"SKETCHES FOR THE PIANOFORTE." Composed by C. T. Brunner. Op. 306.

Op. 306! If the previous 305 "ops." (as *Punch* has it wittily) cost Mr. Brunner no more idea than these silly little pieces, with all sorts of affected titles ("Busy Life," "Sweet Repose," etc., for instance) to make them sillier, they might easily have been composed in a fortnight.

"GRACE ET COQUETTERIE." Morceau de Salon, pour Piano. Par J. A. Pachet. Op. 18.

The "grace" and the "coquetterie" of this composition are not distinguishable on the face of it. Apart from its very conceited title, however, it is not without a certain merit as a drawing-room piece of moderate difficulty.

"AWAKE, BELOVED!" An Indian song:—the poetry by Longfellow; the music by Ferdinand Wallerstein.

A plaintive and beautiful serenade; the spirit of Longfellow's exquisite verses being thoroughly caught. What a pity that the opening of the song should be so very like a certain duet in the *Sonnambula*!

"HANDBOOK FOR THE ORATORIOS." No. 2. The Creation.

What was said of the utility and extraordinary cheapness of No. 1 of the *Handbook of the Oratorios (The Messiah)* applies just as faithfully to No. 2.

DUBLIN.—Last night, at the Ancient Concert Rooms, an Irish girl, whose fame has become world-wide, again stood before an Irish audience, after an eventful absence of some six years or more. It was about as much before that when Catherine Hayes left this, unknown almost in her own country. Her appearance is less natural, indeed, but still unfaded; her voice and singing unchanged. She opened with the scena from *Le Prophète*, "Ah, mon fils"—the most perfect specimen of vocalisation given by her. In striking contrast was her "Auld Robin Gray." The encore was hearty and general, when she gave "Oh, steer my bark to Erin's Isle." She next sang the duet from *Don Pasquale*, with Mr. Weiss, "Signorina in tanti fretta." An Irish melody was a matter of course, and "The Harp that once" was extremely beautiful, despite too great an effort at originality, and contained exaggerations which betrayed the recent habit of singing to less cultivated audiences. The finale of the *Sonnambula* was re-

served for her last, as being, perhaps, her most popular effort. Her *floriture* were elaborate and well finished, though not remarkable for novelty. But Miss Hayes was by no means the only attraction of the concert. Mlle. Corelli, a contralto of no mean pretensions, sang the duet in the *Trovatore* with Mr. Charles Braham, and the "Brindisi" in *Lucresia Borgia*. Of Mr. Weiss it is unnecessary to speak; his fine voice and musical culture having long since won for him a firmly established popularity. Of Mr. Charles Braham the recollection is no less agreeable, associated as it is with the triumphs of the fascinating Piccolomini. His fine tenor voice is worthy of his race, and he exhibits marks of rapid progress, which, if continued, ought to place him very high indeed amongst those desiderata of the age, genuine and cultivated tenors. His singing of Beethoven's "Adelaide," was a most careful and successful rendering of a most trying piece. His duet with Mr. Weiss, from the *Belisario*, displayed the power and energy of which his voice is capable. A better trio of instrumentalists has never been brought here than Herr Ernst, Signor Piatti, and Mr. Osborne. Of Herr Ernst's performance on the violin it is difficult to speak in sufficient praise, impossible to speak too highly. In the concerted music, particularly the trio of Beethoven, he was all that could be wished. His solo on *Pirata* displayed his extraordinary mastery over the difficulties of the instrument, accomplished with an ease which gives them an appearance of facility. His tone and *legato* smoothness in cantabile passages is unrivalled. Sig. Piatti on the violoncello is no less perfect. Mr. Osborne, as a pianist, has taken a rank in London of which our country may well be proud. His compositions are familiar everywhere, and a trio of his, for violin, violoncello, and piano, was one of the happiest specimens of his invention.—(Abridged from *Saunders's News Letter*.)

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